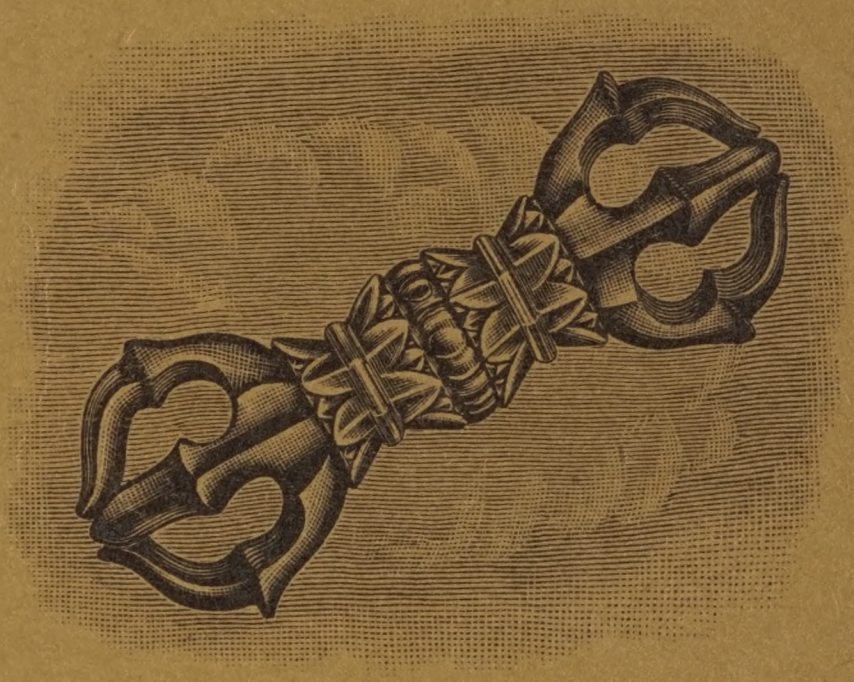
THE LIBRARY OF CONGRESS

THE LIBRARY OF CONGRESS

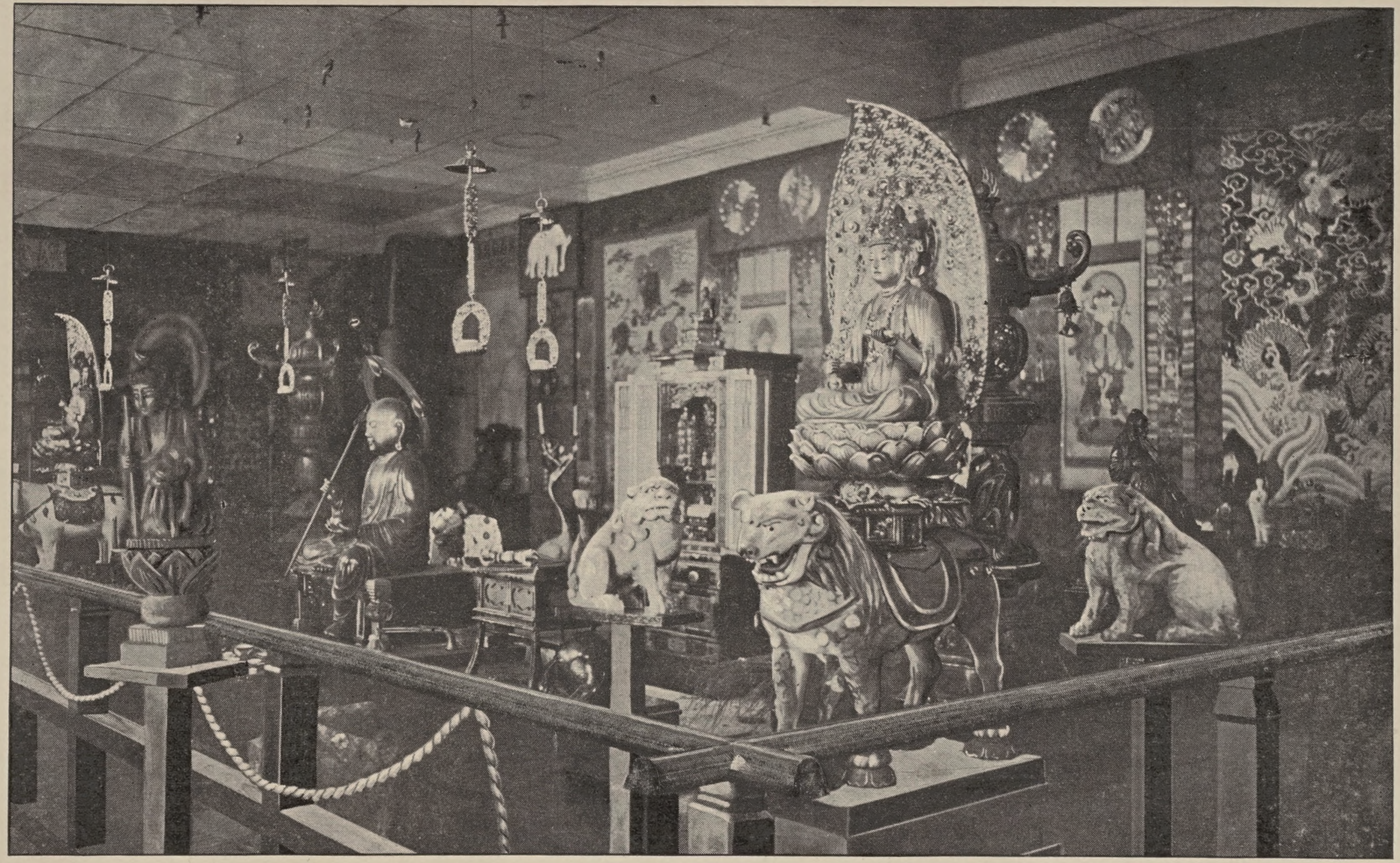
1

1091
2.16.

HAND-BOOK
OF THE
BUDDHIST TEMPLE



MAXWELL SOMMERVILLE
Professor of Glyptology
UNIVERSITY OF PENNSYLVANIA



PARTIAL VIEW OF THE BUDDHIST TEMPLE IN THE FREE MUSEUM OF SCIENCE AND ART
UNIVERSITY OF PENNSYLVANIA

MONOGRAPH

OF THE

BUDDHIST TEMPLE

IN THE

FREE MUSEUM OF SCIENCE AND ART

UNIVERSITY OF PENNSYLVANIA

INSTALLED, PRESENTED AND DESCRIBED

BY

MAXWELL SOMMERVILLE

PROFESSOR OF GLYPTOLOGY, UNIVERSITY OF PENNSYLVANIA;
CORRESPONDING MEMBER OF THE SOCIÉTÉ ACADÉMIQUE
DES SCIENCES, ARTS ET BELLES-LETTRES DU
DÉPARTEMENT DE L'AUBE, FRANCE, ETC.

28
5623

LIBRARY OF CONGRESS U.S.A.

PHILADELPHIA

1900

4

TWO COPIES RECEIVED.
Library of Congress,
Office of the
MAR 29 1900
Register of Copyrights

BL1455
.S6
Copy 2

56925

COPYRIGHT, 1900,
BY
MAXWELL SOMMERVILLE.

SECOND COPY,

2956
Feb. 1,
1900

PRESS OF
SHERMAN & CO., PHILADELPHIA.

272

THE BUDDHIST TEMPLE

OF THE

FREE MUSEUM OF SCIENCE AND ART

OF THE

UNIVERSITY OF PENNSYLVANIA.

THE temple you enter here is not Korean, Tibetan, Chinese or Japanese, nor of any one Oriental nation. It is a Buddhist temple, constructed here of material purchased of priests in charge of Buddhist temples in many Eastern lands. It is so installed in the Free Museum of the University of Pennsylvania that all may form an idea of such a place of worship, while, through its completeness, Mongolians and Buddhists generally will recognize a shrine where they may perform their accustomed acts of devotion. In almost all places of Buddhist worship in China, Japan, Korea and Tibet, divinities in bronze, stone or wood, drums, bells and other temple paraphernalia may be seen which centuries ago were procured from neighboring countries. In some instances these acquisitions were presented by the faithful of some other Oriental nation desiring to encourage the establishment of their religion in new territory. In the 6th, 7th and 8th centuries A.D. Korean and Chinese emissaries of the Propaganda went to Japan, established the Buddhist religion, and since that time bronze and wooden Buddhas have been acquired in that country from their

more ancient domiciles; those coming from Ceylon, China and Korea have been the most prized.

Instances of this transportation of carved and modeled deities may be found in almost every temple in eastern Asia. In the year 552 A.D. carved wood and bronze Buddhas were brought from Korea to Japan. We find in the temple Daishi Sama at Kawasaki, Japan, one of the most remarkable of these transported deities. The worshippers in this temple prize this effigy on account of the legend that Kōbō Daishi in China, at the age of 33, carved this wooden figure of himself and threw it into the sea. It floated on the waves and was borne to the coast at Kawasaki. A fisherman on drawing his net brought it ashore, where he set it up. Curiosity brought the multitude, who, recognizing it as a deity, kneeled before it in supplication. It very soon proved to have miraculous power. The suffering were relieved of their pains, the sick were restored to health. It was soon domiciled in the temple now bearing his name. So sacred is the place, the adopted home of Kōbō Daishi, that mariners at sea adore even the sight of the trees that shelter his shrine. The deity is clad in a silken robe of imperial yellow, presented by the Mikado at his accession in accordance with ancient custom.

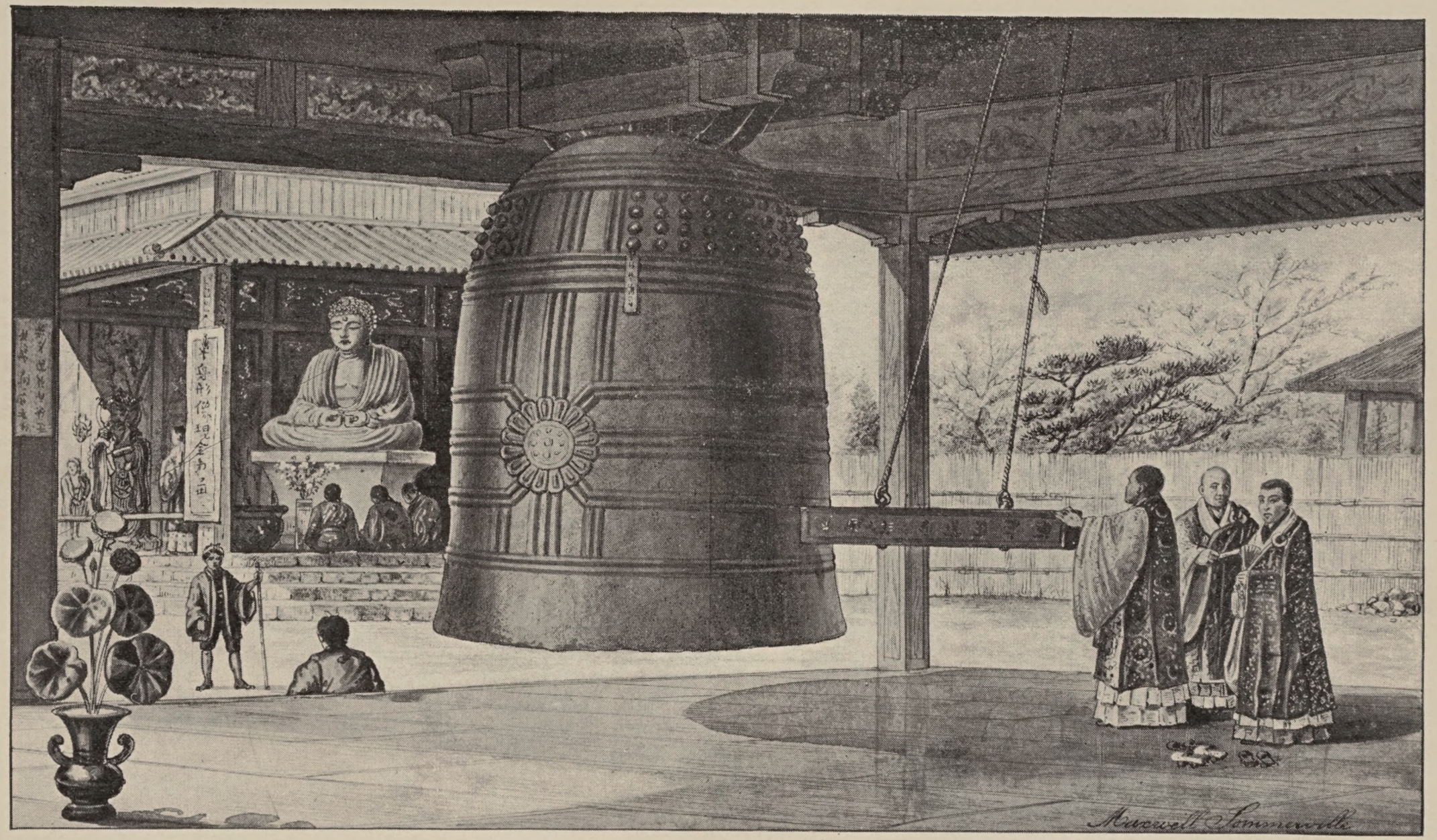
A large proportion of these deities in wood and bronze naturally are housed within the temples. Most of the stone lanterns, or Ishi-dōrōs, stand outside of the entrance.

Many temples have in addition to the Hondō, which is the main place of worship, a building known as the Soshi-dō, or Founder's Hall.

There are also in the temple-grounds other shrines.

The Ema-dō for votives.

The Tahō-tō for reliquaries.



MANNER OF STRIKING THE GREAT BELLS OUTSIDE OF BUDDHIST TEMPLES

The Hōzō, or Treasure House.

The Chōzu-bachi, a covered cistern.

The Shoin, or separate apartments for priests.

Separate accommodation for the Rinzō, the revolving library containing the Buddhist canons or doctrines.

Under the Shōrō is the great bell, with the heavy swinging horizontal wooden bar with which any one can sound the bell, though it is only done as an act of devotion.

Temple Guardians are housed under a special roof.

This about completes the list of what is usually found outside of the principal house of worship.

I have been compelled to place all these adjuncts of the temple within the space allotted to me in the New Museum of the University of Pennsylvania.

Description of the Temple.

In a separate room, outside of the gate to the left, will be found the Rinzō. See page 22 for description.

On entering the inner temple we pass through the Sammon, or temple gate. There is one at either end of the apartment.

There are more than eighty pieces of Carved Wood in various forms of ornamentation; more than thirty of them are effigies of many Buddhist deities; they are principally from a temple at Nara, Japan.

Hanging on the walls of the temple may be seen kakemonos, embroidered decorations, canvas drapes, framed temple placards, etc., procured in various temples during journeys in all Buddhist lands.

We will now first mention, in their order, the objects on pedestals about the temple floor, then the various deities and sacred objects of the altars, etc., on the chancel.

We now approach, or enter, through the Sammon, or temple gate.

Just within the gate, facing us, are three Temple Guardians, one in the centre in two kinds of massive bronze, seated, with threatening mien, wielding a hatchet. On either side are standing figures in carved wood—the one on the right is Chinese, the other, on the left, is Japanese. The latter stands on an Oni, or demon, and has also a menacing attitude, reminding those entering that the place is holy.

Just behind these temple guardians stands the Cistern, where men rinse their mouths before approaching Buddha. On either side are the Towel Racks, on which may be seen upwards of a hundred Towels, collected from many temples throughout Asia.

On entering, in front of the temple guardians, the first racks, on the right and left, contain painted Votives, or Mabas, fragments of crockery, porcelain, stone, wood, and pieces of wearing apparel. On the rack at the right, the painted wooden votives are for every month of the year. Those on the left are for special purposes and occasions. See page 27.

Alongside of the towel racks are two Stone Lanterns from Nagoya. See page 28.

Back of the cistern, facing the right of the chancel, is an ancient Buddha (Jizō) in carved-wood, seated on a lotus flower, of exquisite workmanship.

In the corner at the right of the chancel is a set of five large revolving Prayer Wheels, with prayers from Tibet, Darjeeling and Japan. The frame, or stand, is surmounted by seven carved-wood figures, which, like many others in this shrine, are from a temple in Nara.

At the left of the prayer wheel is a bronze deity, the god of libations.

In the southeast corner stands an ancient grotesque figure of Hotei, one of the Seven Gods of Good Fortune, typifying contentment and good nature. He is represented with an enormous abdomen and a perpetual smile.

On either side, just within the gate, are two seated gilded Buddhas, the one at the left bejewelled. In the southwest corner is a small, ancient figure of Fugen seated on an elephant.

In the passage approaching the corner of the chancel is a beautiful old deity, Binzuru.

Binzuru, the deity to which the faithful come for help in all their ailments. Buddhists know Kileso to signify pain. Sin is expressed by the combination of that word Kileso and Akusala. Binzuru, being a perfect saint, was believed to be free of Kileso. He knew no pain ; his condition was nishklesa. The counsel that Binzuru is supposed to give to those who pray to him is, Do righteously and escape suffering. In whatever part of the human frame there may be suffering, a corresponding part of Binzuru's person is rubbed by the devotees. In many cases relief ensues. Their cry is, "I go for refuge to Buddha." Such is faith !

The polished stone so frequently seen in the forehead of Buddha is emblematic of wisdom.

Outside of the red-lacquered altar railing and around the four walls of the temple are the eighteen disciples and fifteen apostles, in all thirty-three ancient wooden Buddhas, standing on rudely carved lotus flowers.

On the backs of all these deities are inscribed their names in black. Time has obliterated so many of the characters that I have abandoned the idea of giving a detailed description of them.

On the west wall, opposite the chancel, is another

Stone Lantern. Opposite it, in front of the chancel, is the Money Box, into which, in all Buddhist countries, every one entering, either for worship or visiting through curiosity, is expected to throw in some money for the maintenance of the temple.

Continuing toward the north end we find the Wardrobe where are kept the garments which the faithful have contributed to the comfort of Binzuru and other deities. The top of the wardrobe is surmounted by carved-wood figures. The front of the wardrobe is relieved by strange Oriental decorations.

In the northwest corner, seated on a chair, is an ancient lacquered Buddha bearing on his arms a Gokō, a religious sceptre, symbolizing the irresistible power of incessant prayer and meditation.

In front of the northern Sammon, or gate, is the Priest's Table for the receipt of contributions to the temple and the dispensing of certificates, kakemonos, small carved Buddhas, etc., to the contributors in proportion to the amount of assistance given by them to the temple. It is surmounted, like other pieces, by an artistic roof. In the centre in the front of the body of this table, or desk, is a stone fragment found by the author at the tope at Sarnath.

At Sarnath, ancient Benares, about four miles northeast of the present city of Benares, India, is a tower, or tope, built of solid stone and brick; the stone part is ninety-three feet in diameter and about forty-four feet in height. Above that it is in brick, and rises in all more than one hundred feet; so that with the elevation of the base on the hill it reaches nearly one hundred and thirty feet in altitude.

This tope was erected to commemorate the fact that here Gautama (Buddha) first preached. At that time he

had attained Buddhahood and was residing in the vicinity with only five disciples, though afterwards the number of disciples was increased to eighteen.

The racks on either side of the priest's table, again, contain Votives of the twelve months of the year and fragments of crockery, porcelain, wood, stone, tissues, etc. There are also two broad Stone Lanterns.

In the northeast corner, on a pedestal of natural Asiatic cedar, stands a large, rudely-carved Buddha from Korea. Notwithstanding the crudeness of the work, a sweet smile enlivens the countenance of the deity.

At the corner of the chancel, seated on a chair, is another ancient lacquered Buddha, with remarkably natural translucent eyes. His teeth may be perceived through the open lips.

In the centre, between these two deities, are the Stand and Gong to which the devout repair, and sound the gong when they wish to call Buddha's attention to their prayers. The rope, to which is attached the block employed to strike the gong, is made of Asiatic rushes, and is peculiarly formed.

The Chancel.

In the centre, near the front of the chancel, is a rare bronze figure of Jizō from the temple of Higashi Hongwanji, Tokyo.

This massive draped figure of Jizō is of parti-colored bronze; his head is surrounded by a nimbus on which are Sanskrit characters. He holds in one hand a Shakujō, a priest's sceptre, with pendant rings; in the other hand a jewel, known by some Oriental scholars as a peach. Jizō is regarded as the compassionate helper of those who are in trouble; the patron of travellers, of mothers and of children.

Frequently the pedestal of Jizō's image is loaded with pebbles, which are intended to serve in the other world to relieve the labors of the young who have been robbed of their clothes by the hag named Shōzuka no Baba, and then set by her to perform the endless task of piling up stones on the banks of the Buddhist Styx.

The back of the altar space is furnished with various embroideries on which are numerous Camenos of heavily gilded brass with ornamentation in relief, bearing significant relations to the holiness of the place. One is a pine,—a gilded representation of that perennial tree, emblematic of the fervor which should pervade the life of a Buddhist. Another is a group of bamboos, suggestive of the constantly increasing force and strength developed by them as they progress in age. A third is a plum-tree, symbolic of constancy; no matter what the temperature or weather may be, faithful to its period of blooming, this tree puts on its garment of beauty and of fragrance to delight the world, even if all nature be covered with snow.

On either side is an Altar with ancient Altar Cloths, Lotus and other flowers in bronze, wax and sandalwood Candles, White Elephants, Sotobas, and Benten, Goddess of Love, the governess of matrimonial affections.

In front of Jizō is an Altar for the offerings of tea, fruit, lentils, cooked bamboo; also a porcelain cup, with lacquered cover, in which special tea is always kept for Jizō. Directly behind Jizō stands an elaborate Buddhist Shrine, with all the necessary objects for worship.

On the right, at the back, near the railing, is the Fire Altar. About the floor of the chancel, near the shrine, are bamboo Cylindrical Vases. Just in front of the fire altar is a Chinese Bronze Deity with natural hairy eyebrows, mustaches and beard. It is the Chinese god

Shin-No, and his companion. Shin-No is the Chinese Æsculapius, and the companion is their Telesphorus. The conception of the companion figure in the group is very beautiful. After the great physician Æsculapius has, by his medical treatment, brought the patient through the course of the disease, that very important deity, Telesphorus, guards the patient through the critical period of convalescence.

At the north, on the other side from the fire altar, in a similar position, is the Chest of Sacred Manuscripts, also containing a Bowl made from a priest's skull, a Scourge with a human thigh-bone handle, Chaplets cut from skull-bones, and a Hossu or two for expelling evil spirits.

In central positions are Bronze Temple Lanterns with inscriptions in relief, turtles carrying their young, etc. The lanterns are in two colors of bronze.

On either side is a mounted deity. That on the right is Monju, seated on a lion. Monju is the apotheosis of transcendental wisdom. That on the left is Fugen, seated on an elephant. Fugen is the divine patron of those who practice a worship of ecstatic meditation.

In front of them are "the two dogs." That on the right the Heavenly Dog, that on the left the Korean Dog. The female dog is the one with its mouth open. The Priests' Tables are just within the altar railing in front, with Prayer Tables, Temple Gongs, Sotobas, Books of Prayer, Gokōs, Portrait of Buddha, Incense Burners, Stork bearing Candles, Bronze Hibachi, in which fire is also kindled, and a painted Drum in an upright stand. The metallic ornamentation surmounting this stand, a ball surrounded by flames, is a Buddhist emblem called Hōshu-no-tama, probably symbolic of the omnipotent Kwannon. This lacquered drum is from Saijōji temple at Kyoto.

The curious Paper Tableaux, in silver and gold, cut out and in open work, laid upon red and yellow ground, displayed in frames about the temple, are from a large Buddhist temple at modern Ayuthia, Siam.

That certain objects on the walls may be understood, we mention here that the Uzumasa or Kōryūji temple near Kyoto is said to have been founded A.D. 604 by Shōtoku Taishi, who consecrated it to certain Buddhist gods whose images had been brought from Korea. Most of them were life-size. It will be observed that along the wainscoting large gilded Sotobas have been placed ; these bear the names, in Japanese, of those who have contributed munificently to the erection of the University Museum Buildings. On the smaller Sotobas of bamboo and other woods are written the names of prominent or celebrated dead. These latter Sotobas also convey petitions to Shōtoku Taishi on behalf of the departed souls. Pictures of saints, proclamations, and other documents are likewise framed and hang on or above the wainscoting. The frames are all of Asiatic cedar.

The following is an explanatory list of eminent dead who have departed in the Buddhist faith :

NAMES ON BAMBOO STRIPS.

1. Kammu Tenno. 49th Emperor.

2. Minamoto Yoshitsune, one of the great generals of the Genji forces, defeated A.D. 1184—disappeared, death unknown.

3. Kōbō Daishi. Great priest, now deified.

4. Toyo Omi Hideyori. General. Died 835.

5. Kawara Sadaijin. One of the two highest officials in the supreme council of state.

6. Hakujun Oshō. Priest.

7. Saigiō Hōshi. Priest. Died 1198.

8. Taira Shigemori, a leader of the Heikei forces.

9. Anchin. Priest.

10. Katō Kiyomasa. Noted hero under Hideyori. Died 1611.

11. Nichiren Shōnin. Priest, now deified. Died 1284.

12. Chiben Sōjō. Archbishop.

13. Tokugawa Ieyasu. First general of Tokugawa family. Died 1616.

14. Kōshuku Hōshi. Priest.

15. Go Shirakawa Hōkō. 76th Emperor, afterwards priest. Died 1887, age 66.

16. Ryonin Shōnin. Priest.

17. Kanshin Oshyō. Priest.

18. Kyorei Monen. Prince.

19. Kwampaku Michinaga. High official in supreme council of state.

20. Nichizō Shōnin. Priest.

21. Shinsei Shōnin. Priest.

22. Uematsu Masanao (Military Class).

23. Kato Toranosuke Kiyomasa (Military Class).

24. Minamoto Yoshinaka. General of Genji forces. Died 1184.

25. Taikō Hideyoshi. Great general. (Premier.) Died 1598.

26. Go Mizunō Tenno. 109th Emperor. Died 1612, age 85.

27. Fujiwara Yoshikō (unknown).

28. Yasuami. Buddhist architect of shrines, etc.

29. Oda Nobutada. General.

30. Go Kashiwabara Tenno. 105th Emperor. Died at age of 63.

31. Wage Kiyomaro. Great patriot. Died 799.

NAMES ON SMALL WOODEN SOTOBAS.

a, 1. Nyoshin Shōnin. Buddhist Priest, died January 4, 1300.

a, 2. Zonnyo Shōnin. Buddhist Priest, died June 18, 1457.

a, 3. Bunnio Shōnin. Buddhist Priest, died June 14, 1799.

a, 4. Shōtoku Taishi. Buddhist Archbishop, died February 22, 622.

a, 5. Junnyo Shōnin. Buddhist Priest, died November 30, 1632.

a, 6. Kennyo Shōnin. Buddhist Priest, died November 24, 1592.

a, 7. Jitsunyo Shōnin. Buddhist Priest, died February 2, 1525.

a, 8. Ryonyo Shōnin. Buddhist Priest, died September 7, 1662.

a, 9. Genku Shōnin. Buddhist Priest, died January 25, 1212.

a, 10. Gunyo Shōnin. Buddhist Priest, died October 14, 1440.

a, 11. Tennyo Shōnin. Buddhist Priest, died March 25, 1499.

a, 12. Shyonyo Shōnin. Buddhist Priest, died August 13, 1554.

a, 13. Kenshin Taishi. Buddhist Archbishop, died November 28, 1262.

a, 14. Shakunyo Shōnin. Buddhist Priest, died April 24, 1495.

a, 15. Ryuju Bosatsu. Chinese Archbishop, death unknown.

a, 16. Kakunyo Shōnin. Chinese Priest, died January 19, 1351.

a, 17. Jennyo Shōnin. Chinese Priest, died February 29, 1379.

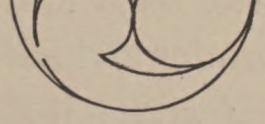
Banners, Monograms and Crests.

From the ceiling hang four square blue Banners with colored designs and red inscriptions, and two others, paler blue and longer, on which are represented pine needles and three pine cones, symbolic of long life and unchanging love. There is a monogram Kotobuki signifying success in every undertaking of life, and the hope that the life may be long and happy.

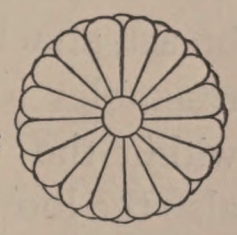
The four longer streamers, in different shades of yellow, also hanging from the ceiling, have each a crest in color at the top.

The Manji (Sanskrit, *Svastika*), symbol of luck ; known as the Buddhist crest.

Mitsu-aoi, three asarum leaves. The crest of the great Tokugawa family.



Mitsu-domoe, triple form of the source of life.



Kiku-no-mon, the Imperial crest of the chrysanthemum.

Lanterns, lamps, birds and flowers hang from the ceiling.

Suspended above the front of the chancel are four unique Japanese Temple Lamps. A wick floating on palm oil supplies the light. There are three metallic cups, one within the other, graduated in size, representing lotus flowers, the oil being only supplied to the inner or smaller cup, so that if any oil passes the margin of the first cup it is sure to be caught in the second, so that

cleanliness is assured. The hanging supports and the lamps are ornamental, the design being in hammered and chiselled brass.

At the outer entrance of the vestibule of the temple, before the Rinzō, are two Rain Coats, made of rushes, and some peculiar Lacquered Hats such as the peasantry leave at the door on a rainy day when going in to worship. To be thoroughly realistic there should be a number of sandals and shoes at the threshold, for all men entering a temple go in their stockinged or bare feet.

The Manner of Worship.

The various objects used in and about a Buddhist temple having been noticed, we will now regard the manner of worship. Although the surroundings, the pictures, embroideries, and other paraphernalia decorating the temple are numerous, yet the services by the priest are generally performed with little form or display. The priest, as in all Oriental religions, is clothed in a rich, embroidered silk gown, to which is added a garment with a broad band passing diagonally over the back and breast, attached to which is a large square pendant which resembles a satchel. Before him is a low altar, just within the chancel rail. On this altar is the hossu, also the loose flowers provided by the faithful, an incense-burner, books of prayers, drums, bells, a small prayer-table, a stork holding a candelabrum in its beak, sacred manuscripts, small sotobas, reminders of the dead recently deceased, spoken of as Hotoke, a gilded five-pronged Gokō, the symbol of the irresistible power of incessant prayer, in Sanskrit *vajra*, and a sceptre which at times, during certain services, the priest places in a horizontal position against his breast, extending the scalloped palm toward the congregation in the act of benediction.

There are two such altars, one on either side of the chancel.

On commencing the ordinary service the priest, before attending to any other duty, symbolically rids the atmosphere of all bad influences and evil spirits by passing a hossu rapidly through the air, from time to time prostrating himself before Buddha, alternately rising and resuming the most devotional position known or practiced by man. The hossu is a fly-brush, composed of a plume of horse-hair fixed to a short handle, and carried by the priesthood as a symbol of their clerical functions. Nats, or Spirits of the Air, at an early period, were worshipped by Buddhists in Burmah. This sentiment has not been entirely abandoned. At the present day, in the Buddhist temples of several Oriental nations, many of the forms of Hindu deities have not been completely eliminated. The shades of these Hindu deities are also recognizable in Siam and Japan.

The hossu is intentionally constructed only of hair. The fundamental law of Buddha, "kill no living thing," renders impossible the thought of destroying even annoying insects; the only intention is to drive them out of the holy place.

The priest now sits with his feet and legs doubled up under him, his head inclined in a devotional attitude. He sways his body backward and forward, reading prayers from Pali text.

Although he intones many prayers, he frequently reiterates *Namu-Amida-Butsu, Namu-Amida-Butsu, Namu-Amida-Butsu,* continually beating on the mokugyo, or melon-formed wooden drum.

One may demand, Why does the priest thus continually strike on the wooden drum? His occupation, intoning the same prayers for an hour or two uninterruptedly, is

very monotonous. Striking the wooden drum in a measure awakens his energies ; and at the same time, by the penetrating sound of each blow, the devout within a radius of three hundred yards are made aware that Buddha is being interceded for them.

In speaking of the form of worship we shall only glance a moment at the religion of those who worship in these temples.

It is to be understood that through tradition we have Dipamkara (Source of Light), a Buddha who appeared many centuries before Christ, and as many as twenty Buddhas preceded him.

Gautama Buddha, who is the deity to whom the hearts of all the faithful turn, is the great father of the faith.

The traditions of the various Oriental nations agree in naming Kapilavastu, about four miles northeast of Benares, as his birthplace.

This Gautama Buddha was born about five centuries before Christ.

When this son of Suddhōdana, named Gautama, after years of rigorous asceticism and self-denial, had attained the holiness he innately desired, he assumed the name and was known as Buddha, "The Enlightened One." His followers believed that by transmigration of the soul Gautama Buddha was conceived by his mother in the form of a white elephant. Many of the legends and sketches of his life in the sacred books of the various Buddhistic countries do not entirely agree, yet the narratives and doctrines are so nearly in accord that the priests of different nationalities, after patient researches in all the sacred books in these many nations, are of one mind. Many interesting incidents illustrating the important principles of his religion are to be found in the sacred books of the temples wherever Buddhism exists.

Among his many significant titles are "The Great Hero," "The Blessed Lord," "The Teacher," "The Kinsman of the Sun," "The Universal Monarch," "The Honored One of the Universe."

Many legends give us an idea of Buddha's form, stature, and the peculiar features of his new human nature, which seem to show that he was created and sent into this world to be the guide and supreme ruler of men. He came on this earth to teach men to live sober and pure lives, and so conduct themselves in this sphere of probation that their regenerated souls, after necessary transmigrations, might eventually be fitted to dwell with him in Nirvana, his Paradise.

The priest, believing in the transmigration of souls, naturally thinking of his own welfare, while praying earnestly for the people asks that, when he shall be born again into this sphere of trial and preparation for the final hereafter, his spirit may be comfortably embodied.

The priest, like the people, is inwardly convinced that before he can arrive at Nirvana it is probable that his soul will be tried by other phases of metempsychosis. That idea is so firmly established in his mind that he fears that his spirit, on returning to this life of probation, may find itself embodied in the form of some loathsome animal. Surely all cannot hope to pass that period just as they may desire. The sentiment is a beautiful one—a period of probation in which the baser instincts will be consumed and the better qualities refined.

These holy men are generally very earnest in their prayers. They become so absorbed that they seem not to be of the world of worshippers about them. One can observe an expression of exaltation on their countenances as they appear to come nearer and nearer to the loved deity whom they are imploring for help. At times

a priest becomes so deeply engaged that he has to be called away to repose by the one who has arrived to replace him. It is a service that continues through several hours, to suit the convenience of many worshippers arriving at different times.

Although the people do pray for themselves in several ways—on their knees, with their voices, and by burning prayers on slips of paper which they buy at the contribution table—they evidently understand that the priest is their mediator. They seem to be satisfied with his intercession; much of the time they are looking around and seeing that the priest is performing his office for them.

A beautiful ceremony is celebrated when a daughter is about to be married: the family and servants bring to the temple fruits, cakes, viands, etc., intended for the wedding-feast. The priests receive all the plates of food and place them in lacquered cabinets back of the altar, where they remain until they are blessed. They are then restored to the family, who partake of the repast with greater relish, and with the hope, if not the assurance, that all will be well.

In the sanctuary, just as the priest has symbolically purified the air, so the faithful do not dare to approach the chancel until they have purified their hands and mouths by rinsing at the cistern. The entire congregation conscientiously attend to their duties to the temple. Every one, before prostration at prayer, throws a piece of money on the chancel floor, or even about the temple matting; that money is sacred. No one will ever dare to take it. It will be gathered up before the close of the service by those appointed for that duty.

In some of the larger temples the labor of sorting and counting out the money thus contributed is considerable. Occasionally I have been conducted to the inner

rooms where the money was being counted on the floor, where the priests were always very accommodating in supplying me with small change for notes.

The gifts of the worshippers do not end with what they have thrown on the matting. Before leaving the temple many go to the contribution table, or desk, and pay something for the support and repairs of the temple, for which they are given a receipt, a kakemono, or a bowl, or some carved figure of a deity in value proportionate to the amount of their contribution. The generosity of the women is taxed more than that of the men, for it is generally the women who supply the principal Buddha with offerings of rice, lentils, cooked shoots of the bamboo, fruit, tea, etc. The cup of tea is protected from dust and insects by being covered by a richly-lacquered lid. During religious services reasonable silence prevails; all are in bare or stockinged feet, and those assembled conduct themselves with a propriety due to the sacred place.

On special occasions three or four musicians with stringed instruments sit at one side of the altar, and sometimes twenty or thirty visiting priests are seated on the floor of the chancel, with their feet thrown out behind them, inclining their heads, and frequently swaying their bodies backward and forward.

The priest is the intercessor of the people, their mediator; therefore meditation is one of the important occupations of the Buddhist priesthood; and, as contemplation of holy things is a cardinal duty and doctrine, the priest, as their mediator, not only prays for the people, but in moments of silence he is supposed to be meditating for them.

Objects, Decorations and Ceremonies.

The termination *ji* in names of many temples means Buddhist temple. There are also many temple names ending in *san* (mountain), and *in* (monastery).

A Sotoba is a stone or wood memorial; if stone, it is over the remains of a saint. The elements of these stone structures are the ball, crescent, pyramid, sphere, and cube. They are emblematic, and symbolize air, fire, water, and earth. The faithful believe that they can obtain forgiveness of all sins by looking earnestly on a sotoba during prayer.

These sotobas are also in the form of wooden tablets. Some of them are in remembrance of the dead; others serve to commemorate contributions of money to the temple, or gifts of trees to ornament the grounds.

A Rinzō is a revolving library supposed to contain manuscripts and books comprising all the doctrines in detail of Buddhism, the teachings and counsels of Buddha. These writings are so voluminous and so inexhaustible that almost no disciples of the faith, except the priesthood, could ever find time to read them all, much less to study them. Therefore the laity, upon the payment of a fee to the temple authorities, are permitted to perform an emblematic pilgrimage by pushing around, or causing to revolve, the entire case of records on its axis or pedestal. By doing this they make a long and fatiguing journey. This work of faith accomplished, the high priest of the temple accords to each deserving disciple, at the completion of his journey, a certificate of his having mastered the study of the doctrines of Buddhism.

In this connection it may be well to remark that Gautama Buddha, after years of asceticism and meditation, instructed his disciples and prepared them for their future career. Yet it is generally believed that he did not

write any books, nor did he dictate to his associates what are generally and erroneously spoken of as his writings.

When asked what his followers should do when they could no longer have his voice and profit by his counsel, Buddha replied, "When I shall have gone, remember the truths which I have taught and preached, and let them be your guide." He also impressed upon them this command: "Never think or say that your own religion is the best; never denounce or revile the religion of others." This may be accounted for by the fact that Gautama Buddha commenced to inculcate his doctrines among the strictest Hindus.

During the centuries that have elapsed since Buddhism was instituted, many ceremonies and forms have from time to time crept into that system of worship. It is no longer the simple, pure service which Buddha desired to establish, and which was strictly observed during several centuries. The religious rites that have thereby been established have by their symbols and display gratified the credulity of the masses, satisfied their taste for scenic effect, and so attracted the multitude to these more interesting ceremonies of the temple as it is to-day.

The Sammon, or two-storied gate, is what its name (mountain gate, *i.e.*, temple gate) implies; they are very numerous, as many pious men who can afford the expense have presented gates to the temples in the hope of benefiting their souls.

Zuijin, or Temple Guardians, are generally placed at the gate to keep guard over the approach to the temple. They have a mission; their duty is to arrest the attention of the careless and thoughtless, and by gesture warn them that they are about to enter into a sacred place. They are also believed to drive away evil spirits. None can pass into the temple without facing them.

Gokō.—A Buddhist religious sceptre, representing by symbol the irresistible power of incessant prayer.

Oni, the name for demons ; the temple guardian on the left stands on one of them.

Ama-inu.—The Heavenly dog.

Koma-inu.—The Korean dog.

They are represented to keep off demons. The Korean dog has a thorn on his head. These specimens are in carved wood of the seventeenth century.

Chōzu-bachi.—A cistern where the faithful are supplied with a wooden dipper of water, with which every worshipper rinses his mouth and washes his hands before he deems himself fit to approach or prostrate himself before Buddha.

Towel-racks on either side of the Chōzu-bachi, on which hang numerous towels that serve the devout when they have rinsed their mouths. They are of innumerable designs. A large collection, which I procured from the priests in Asia, may be seen in this temple. The following is a list of some of the temples from which the towels were acquired :

Asakusa Kwannon temple, Tokyo.

Kiyomizu temple, Ueno Park, Tokyo.—Buddhist priest very courteously took them from before the altar for Prof. Sommerville.

Kameido temple, Tokyo.—A stone tortoise is seated on the cistern, or well.

Ueno Shitayaku temple, Tokyo.

Hommonji temple, Ikegami, two hours from Tokyo.

From small votive temple at Ikegami. The temple of Hommonji, two hours from Tokyo.

Kinkakuji temple, Kyoto.

San-jū-san-gen-dō temple, Kyoto.

Shinnyo-dō temple, Kyoto.

Temple of the large Daibutsu, Kyoto.

Chion-in temple.—The principal monastery of the Jōdo sect of Buddhists on a hill in Kyoto.

Ginkakuji or Jishōji temple.—On a spur of Hiei-zan, near Kyoto.

Karasaki Jinja.—A little Shintō shrine, Karasaki, near Kyoto.

Kiyomizu-dera on the hill at Kyoto.

Higashi Hongwanji temple, Nagoya.

Kōbukuji temple, Nara.

Kasuga no Miya temple, Nara.—At this temple is given the ancient dance called kagura.

Iemitsu temple, No. 3, Shōgun, Nikko.—Obtained from the priest with difficulty.

Ieyasu temple, No. 1, Shōgun, Nikko.

Tennōji temple, Osaka.

Chapel containing the Indō no kane, or Bell of Leading, which is rung in order that the Saint-Prince may conduct the dead into Paradise. Osaka.

Miidera temple, No. 14 of the 33 places sacred to Kwannon. Near Otsu.

Asakusa Kwannon.—Shrine of Jizō, protector of children, near Monzeki temple, Tokyo.

Daishi Sama temple, Yokohama.

Kawasaki Daishi Sama temple, Yokohama.

Hase Kwannon temple.—Prof. Sommerville contributed money to the poor fund, so the priest gave the towels.

Small prayer temple of Hommonji, Ikegami.

Nishi Hongwanji temple.—The headquarters of the Monto sect of Hongwanji Buddhists.

Rinzaiji temple.—Shizuoka, on the side of the tea hills.

Sacred towels from Sengakuji temple, or, more fully, Banshozan Sengakuji, Takanawa, Tokyo.

The aged priest let Prof. Sommerville have these towels in the most friendly manner. Here lie buried the 47 Ronins who were forced to commit *hara kiri* (suicide by disemboweling).

Prayer Wheels of the largest size are found in the Buddhist temples of the Himalayas, where often six or more are turned by a single crank. The prayers are prepared by the priests, and are attached in panels on the vertical wheels.

Temple Drums.—In connection with the temples, five kinds of drums are used: one resembling the tam-tam of India; a second of gaily-painted parchment in a round frame, gilded, lacquered, and suspended in an upright stand, with bright metallic disc at the top; a third, a wooden mokugyo in the form of a melon, with a curved incision, upon which the priest, while he prays, continually keeps time by striking with a hard padded beater; a fourth, a shallow circular drum, which certain priests of the temple, in groups of four or five, play upon on fête days outside of the temple; a fifth, another wooden mokugyo in the form of a fish. There are therefore three parchment drums and two wooden mokugyos.

Attached to the frame of the mokugyo, in the form of a fish, is a gold bronze plaque, about two hundred and fifty years old. On it is a figure of the poetess Ono no Komachi and her famous verse:

ONO NO KOMACHI.

Thy love hath passed away from me.
Left desolate, forlorn,
In winter rains how wearily
Thy summer past I mourn.

The Gakudō, especial hall for votives, of which votives see a collection on several racks in the temple.

A large Money-box is a prominent object in every

temple. These boxes are ingeniously made, so that money thrown into them is comparatively safe.

A Contribution Desk, or table, is another institution standing at the left, just inside the entrance of all temples, under the care, usually, of two priests, who, upon the receipt of contributions for the support or repair of the temple, present the contributor a certificate in the form of a kakemono, or illuminated scroll, the value of which is always in proportion to the amount received ; if the contributor prefers, he may choose and receive some small figure of Buddha carved in wood, or a talisman peculiar to the temple which he has aided by his gift.

Buddha's Wardrobe is a peculiar institution in some temples. Even under the tropical heat of Ceylon and Java, where formerly Buddhism flourished, and in other Oriental countries, there are moments when the cold mountain winds sweep down through the temples. Devout women, fearing their loved Buddhas may suffer from the sudden change of temperature, have provided scarfs and rude capes, with which they clothe Buddha's neck and shoulders. These garments are kept in a wardrobe near by.

Votives.—In this temple may be found several racks on which are hung sets of painted votives for every month of the year.

On another rack will be found special painted votives, such as a votive offered by a man addicted to drinking too much *sake*. He thereby vows to the god that he will reform. Procured in the small votive temple of Hommonji at Ikegami, near Tokyo.

Votive offering for protection against wild animals, from Tennōji temple, Osaka.

Votive offering for general assistance of Buddha, from Asakusa temple, Tokyo.

Votive offering to the god, Yakushi (the Healer-king). Shinagawa, side temple.

Votive offering of those desiring to earn money. The red and blue spots represent coin.

Votive offering of the wife of a mariner who has gone to sea.

A painted votive offering of a family about to build a house.

On some of the racks are attached pieces of broken crockery or *faïence*, stone, wood, fragments of garments, etc. These are placed there with the hope that the house may prosper; such votives are also hung on trees outside of the temples.

The fragments of stone are from Asia, and such stones are there hung up by those engaged in building houses.

The Gong Rack.—This is used by the suppliants who, when at prayer, fearing that the deity is not hearing their petition, repair to this rack, and by means of the rope strike vigorously the gong in hope of attracting Buddha's attention, after which they return to their devotions. In China they try to attract Buddha's attention by exploding entire packs of firecrackers, which they throw into a deep round iron box before the altar. In this temple there are two in *faïence*.

Ishi-dōrō—Stone Lanterns.—There has always existed a belief among the Buddhists, in Japan especially, that for a period of years after death, the souls of the departed were wandering in the vicinity of the region they had occupied on earth in life. Also that while they were expiating the errors committed in the flesh the darkness of night was particularly trying to them. Their family and friends, in view of this, sought to alleviate their condition by supplying them with light. Therefore they made these most indestructible stone lanterns, which

were equally intended to serve as memorials. Thus they were given as offerings to the temples during many centuries. At Nara these lanterns have so accumulated in every position, within and without, among the trees about the temples, that their number is not easily counted; and still, when the community can afford the expense, they are nearly all illuminated of an evening.

The following legend and incident will more fully explain why these strange monuments were made in such great numbers.

When a Buddhist dies, the spirit immediately receives a new name. The priest then gives the family a certificate on a strip of paper about eighteen inches long, and three or four inches broad, on which is written the new name. The family then employ a specialist, who carves this new name on a wooden tablet, which is then lacquered in gold and black. This tablet, called Ihai, is then placed in the family shrine. There are three degrees of names for such occasions, that are given according to the rank of the deceased or of the family. I know of one lady, named in life Yana, whose spirit on her death was named by the priests in the temple Takushiin Seigan Sekiryo Taishi—signifying the accomplishment of the desires of the pure-rock-dragon.

The Buddhists believe that when one dies the spirit or soul lingers about the dwelling of the family seven times seven days, and then on the forty-ninth day it is supposed to leave the house. On hearing this matter spoken of among some Japanese, I heard the daughter of Yana, a young Japanese lady whom I know, say, "Yes, that is really so, for I remember it was the forty-ninth day when my mother's spirit went out of the house; of course, it lingered for years in the neighborhood, but we supplied a stone lantern which gave it light at night."

Bronze Lanterns.—Within the Buddhist temples, generally near the altar, may be found two bronze lanterns or large candelabra, from four to six feet high; these are usually the gifts of rich devotees. The finest have been presented by the nobility, the Daimios and Shōguns. Nikko is the richest in the possession of these great bronze lanterns. They have received so many that they have been given places among the trees; time and the elements have corroded them, which in a measure adds to their beauty.

Sacred Manuscripts.—The Zashiki, or priests' apartment, contains one piece of precious property, the chest of sacred manuscripts. This in my temple will be found near the altar, on the north side of the chancel. One of the great principles of the Buddhist religion is meditation. The High Priest especially gives a great part of his life to meditation and the contemplation of holiness. It is the occupation of the High Priest to write down any new religious thoughts and make a record of fervent prayers. These manuscripts are written on parchment, and are continually wound around a centre core until a roll is formed several inches in diameter. During life, while meditating and writing their manuscripts, many of these High Priests drink out of a bowl made from the skull of a deceased priest.

Their prayers are often counted on chaplets, the parts of which are cut from the thicker portion of one of these skulls. Some of the priests flagellate themselves with a scourge, the handle of which is made of a human thigh bone.

All these weird reminders are thought to keep the fathers of the flock conscious that they are dust, and that to dust they must return.

The Fire Altar.—Occasionally a service of the temple

is celebrated on the fire altar. After kindling a little fire the priest, while fervently engaged in prayer, from time to time feeds the sacred flame by adding splinters of fragrant cedar wood. At intervals he beats upon the wooden mokugyo, or drum, which adds to the impressive ceremony. The mokugyo resembling a wooden fish is the most ancient form known.

The Ceremonial Yellow Cord.—In one of the glass cases on the contribution table of the temple are two pieces of yellow cord. They are souvenirs of a beautiful ceremony at which the author has assisted in a Buddhist temple.

On such an occasion the priest, standing before the altar, serves out on the left of the chancel one end of a yellow silken cord, about a quarter of an inch in thickness. This cord is then passed from one to another into the hands of those who desire to partake in the ceremony. The cord having arrived at the other side of the chancel, the priest then holds the two ends in his hands. The participants, in an irregular semicircle, hold the cord with both hands, while the priest fervently prays and pronounces forgiveness for their shortcomings.

Scissors are then passed around, and each participant is permitted to cut off the portion of cord which he has held during the ceremony, and which he guards as a symbol of the absolution conferred.

Altar Flowers.—Most Buddhist temples are in lands abounding with flowers. The faithful daily supply petals of jessamine and other flowers, yet the altars are generally adorned with plants and flowers of bronze.

Candles.—On the altars are also placed fragrant candles of yellow wax and prepared sandalwood. The King of Siam took a great interest in my projected Buddhist temple. Two gentlemen of his court who attended me

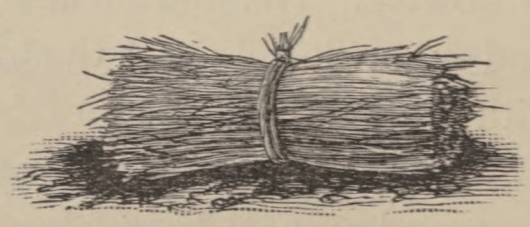
when in his palace at Bangkok, presented me with two entire boxes of these candles. Some of them, both of wax and of sandalwood, are on the altars in this temple.

Altar Offerings.—In front of the principal deity in temples there will always be found a table or altar on which offerings are placed for Buddha—the petals of flowers, a cup of tea in a stand protected by a lacquered cover, plates with rice, lentils, cooked bamboo, fruit, etc. I have mentioned in my book on Siam that such offerings are ever generously made before the enormous sitting Buddha, Amida, in the jungle of Ayuthia.

High Priest's Chair.—On this chair, which is a good specimen of wood carving, are laid priests' robes; other similar robes are on one of the priests' tables.

Hyaku-dō.—On the chancel will be seen ten bundles of counted straws, one thousand in number, for the pilgrimage known as the hyaku-dō.

Each of these bundles contains ten packages of ten straws each, making one hundred. The Buddhist devotee desiring to perform a symbolic pilgrimage, purchases one of these packages and proceeds to make the tour of the temple, stopping before all the deities and kakemonos, throwing down a straw, until he has parted with the entire one hundred, when the pilgrimage is considered accomplished.



THE LIBRARY OF CONGRESS

THE LIBRARY OF CONGRESS

LIBRARY OF CONGRESS
0 013 157 639 0